

Celebrity NEWS

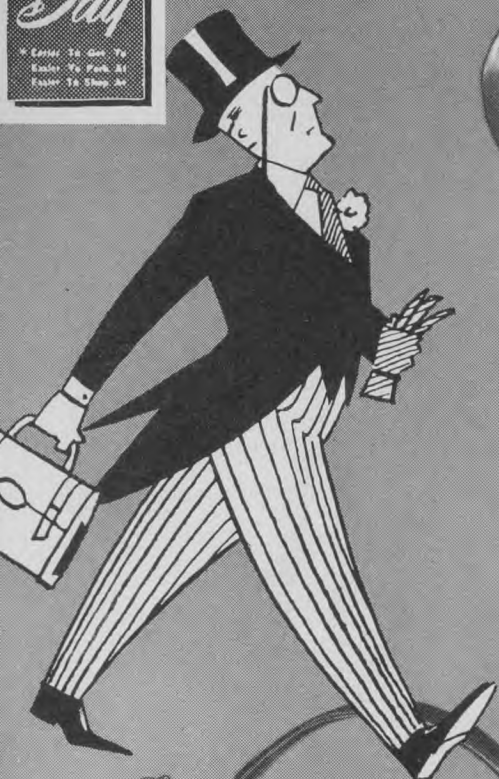


**ROBERT SHAW CHORALE
and CONCERT ORCHESTRA**
ROBERT SHAW, Conductor

Saturday, November Twelfth
At 8:40 p.m.

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CELEBRITY NEWS

Vol. 7

NOVEMBER 12,

No. 5

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THE ROBERT SHAW CHORALE AND CONCERT ORCHESTRA Biographical Notes

Eight short years ago Robert Shaw organized the Shaw Chorale as a summer replacement for the 1948 Edgar Bergen-Charlie McCarthy radio show. During that time this distinguished group of thirty singers has become familiar to thousands through annual concert tours, repeated appearances with top-flight symphony orchestras, as well as the long list of recordings made for RCA Victor. In 1952, the Robert Shaw Chorale made New York musical history with an unprecedented series of seven Sunday nights devoted to great choral music, in Carnegie Hall. These included not only classics but premieres of new works by a long list of contemporary composers like Bartok, Norman Dello Joio, and Francis Poulenc.

Career Highlights of Robert Shaw

Robert Shaw first began achieving extraordinary results with group singers as an undergraduate at Pomona College in Claremont, California, where the college glee club he conducted appeared briefly in a film called "Varsity Show," made on campus by Fred Waring who offered Mr. Shaw an engagement in New York. To this full-time job he added assignments training choruses for Broadway productions. In 1941, Mr. Shaw organized an amateur organization of some 200 singers known as the Collegiate Chorale. This group has appeared under the baton of such celebrated conductors as Toscanini, Koussevitzky and Stokowski. Shaw resigned as conductor of this group

(Continued on Page 18)

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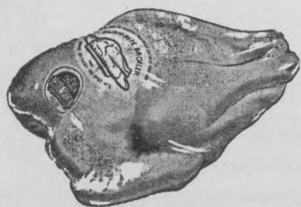
Friday, December 2nd — 8:30 p.m.

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Saturday, December 3rd — 8:30 p.m.

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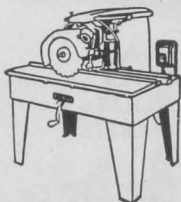
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Behind the Scenes With the Robert Shaw Chorale

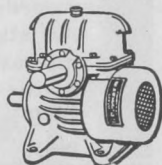
The Robert Shaw Chorale has been widely praised for its extraordinary balance, vocal independence and exquisite diction. Most of these effects originate in rehearsals, where Conductor Robert Shaw's seating is unorthodox in the extreme. He may face the basses, with sopranos behind him, tenors to the right, altos on the left. He may arrange them in smaller groups each with its own conductor. Sometimes the Chorale becomes a roomful of vocal quartets, with sopranos, altos, tenors and basses grouped like bridge-hands. Shaw believes that every voice ought to know all the music, inside and out, has no patience with choral groups in which each section hears and knows only its own part. His system, Shaw feels, makes for greater sonority, more accuracy of attack, and better intonation.

THE SHAW CREDO

A substantial share of the success of the 30-man Robert Shaw Chorale is the sense of dedication shared by all members of the singing group and their 38-year-old conductor. Shaw sums up their credo in seven statements. "We believe": (1) "Music is not a luxury but a necessity . . . because it is the persistent focus of man's intelligence, aspiration and goodwill." (2) "Music is always a community enterprise . . . Even its creation is an attempt to communicate, and every performance an effort to unite the minds of men even of different generations." (3) "Music is one art. The chorus, the symphony orchestra, the virtuoso recitalist and the string quartet . . . are instruments of a single craft." (4) "Music is a doer's art." (5) "It is the performer's business to get out of the way of music. His craft is to 'reveal—not to interpret.'" (6) "Choral art . . . offers the most immediate and accessible avenue of active participation." (7) "The choral instrument should assume a position of respect and musical responsibility commensurate with the distinction of its literature and comparable to that of the major professional orchestras."



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No land in Europe has so violent a personality or so rich a flavor as that of Spain. Her people conquered and colonized half the Americas, built some of Europe's most magnificent structures, and produced music, art, and literature which established Spain as one of the world's great cultural centres.

Clifford J. Kamen will present this great nation in an all-color film travel-tale on Saturday, Nov. 26, at the Playhouse Theatre. There will be two showings: An 8:00 p.m. performance on the regular subscription series of World Adventure Tours; and another performance at 9:50 p.m. for the general public.

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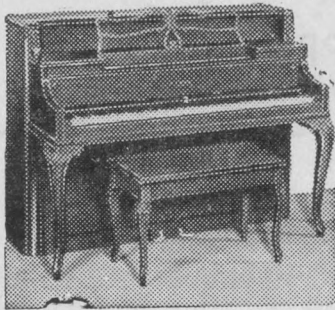
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COMING EVENTS

Tickets for all future Celebrity Concerts and World Adventure Tours
'events now on sale **at Celebrity Box-Office.**

Clifford Kamen, with "Spain" (All color travel-tale)	Playhouse	Sat., Nov. 26
American Savoyards, presenting Gilbert and Sullivan's	Playhouse	Wed. Nov. 30
"The Mikado"		Thu. Dec. 1
"H.M.S. Pinafore"	Playhouse	Fri. Dec. 2
"Pirates of Penzance"	Playhouse	Sat. Dec. 3
Robert Friars, with "Holiday in France"	Playhouse	Wed. Dec. 14
Byron Janis, Pianist	Auditorium	Mon. Jan. 9
Robert McFerrin, Baritone	Auditorium	Mon. Jan. 30
Giesecking, Pianist	Auditorium	Thu. Feb. 16
Herbert Knapp, with "Siam"	Playhouse	Fri. Feb. 17
Virtuosi di Roma	Auditorium	Thu. Mar. 1
Heifetz, Violinist	Auditorium	Wed. Mar. 7
Kenneth Richter, with "Germany"	Playhouse	Mon. Mar. 12
Stan Midgley, with "Utah"	Playhouse	Wed. April 4
"An Evening With Mark Twain," Henry Hull	Playhouse	Mon. April 9

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—BROOKS ATKINSON, New York Times.

"In this intimate setting, nobody misses any of the fun, verbal or vocal of the Gilbert and Sullivan classics. The Gilbertian wit stands out in clean precision and music and words snugly melt neatly into one another. This is the only American company of its kind performing Gilbert and Sullivan repertoire in true Savoyard style."

—New York World-Telegram and Sun.

"THE MIKADO last night was **a positive delight from start to finish . . .** Everyone in the talented cast of singers is thoroughly familiar with the traditions of his or her role, and both sings and acts with understanding, conviction and proper style. Every word comes through clearly and every piece of stage business is properly timed. The results are extremely gratifying."

—PAUL AFFELDER, Brooklyn Eagle.

"I went, I saw, I was conquered."

—VERNON RICE, New York Post.

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PROGRAMME

THE ROBERT SHAW CHORALE AND CONCERT ORCHESTRA

ROBERT SHAW, Conductor

GOD SAVE THE QUEEN

I

MAGNIFICAT IN D MAJOR Johann Sebastian Bach
(1685-1750)

For Orchestra, Chorus and Soloists

Surely there is no more joyous music in the world than that of Bach's "Magnificat." The wonder and praise in Mary's heart, when informed by the angel that she is to bear the Messiah, are reflected in music of unsurpassable warmth and beauty. First performed at Leipzig in 1723 the "Magnificat" has come to be known and loved as one of the most personal and immediately communicative of his major works.

The Canticle of Mary is found in the Gospel according to Saint Luke, Chapter I, verses 46-55. In Bach's setting, each verse becomes a remarkably compact, but complete movement, whose spirit shines in a musical language of almost literal pictorial expressiveness. When the mighty are put down

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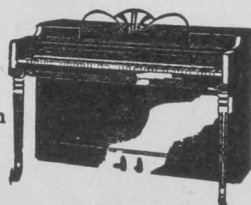
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(PROGRAMME C)

from their seats, the music descends most fiercely; and when the rich are "sent empty away" the music dissolves to a plaintively humorous single-note ending. The triumph of the opening and closing choruses renders more poignant, by contrast, the wonder of "Quia respexit" and the tenderness of "Et misericordia" and "Suscepit Israel."

MAGNIFICAT Chorus
My soul doth magnify the Lord.

ET EXULTAVIT Mezzo-Soprano
And my spirit hath rejoiced in God my Savior.

QUIA RESPEXIT Soprano and Chorus
For he hath regarded the low estate of his handmaiden: for behold, from hence forth all generations shall call me blessed.

QUIA FECIT Bass
For he that is mighty hath done to me great things; and holy is his name.

ET MISERICORDIA Tenor and Alto
And his mercy is on them that fear him from generation to generation.



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FECIT POTENTIAM Chorus

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

DEPOSIT POTENTES Tenor

He hath put down the mighty from their seats, and exalted them of low degree.

ESURIENTES Contralto

He hath filled the hungry with good things; and the rich he hath sent empty away.

SUSCEPIT ISRAEL Women's Chorus

He hath holpen his servant Israel, in remembrance of his mercy.

SICUT LOCUTUS EST Chorus

As he spake to our fathers, to Abraham, and to his seed for ever.

GLORIA Chorus

Glory be to the Father, to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

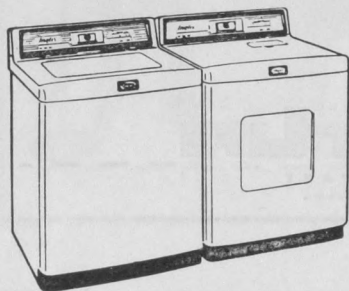
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(PROGRAMME CONTINUED)

II

KING DAVID **Arthur Honegger**
(1892 -)

Symphonic Drama, after a play by Rene Morax
for Narrator, Soli, Chorus and Orchestra

Narrator: BOOTH COLMAN
Soloists with the Robert Shaw Chorale:

SOPRANOS:
Elizabeth Baisch
Lorraine Smorol
Jayne Somogi

MEZZO-SOPRANOS:
Jane Cramer
Carol Jones
Barbara Williamson

CONTRALTOS:
Gretchen Bence
Florence Kopleff
Margery Pearce

TENORS:
Howard Roberts
Keith Wyatt
Lindsey Bergen

BASSES:
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(PROGRAMME CONTINUED)

The phenomenal success of "King David" at its first performance affirmed that Arthur Honegger had indeed succeeded in his intention to "create an art that addresses itself directly to everyone." With his unerring instinct for the dramatic, and his spontaneous, colorful musical language, "King David" speaks with an overwhelming power and sincerity.

The events of David's life are briefly and pungently portrayed in scenes that move with an almost cinematic rapidity. A narrator introduces and binds them together, while the psalms serve as moments of reflection, the unforgettable soliloquies of a man engulfed in royal battles. The drama moves with the irresistible force of a wave—rising from the humble shepherd boy to the frenzy of the "Dance Before the Ark," and subsiding again through the Psalms of Penitence to David's death.

Although Honegger later rescored the work for full symphony orchestra, the work is here performed in the original theatre version which was used at its premiere in Switzerland in June, 1921. To the scoring of woodwinds, brass and percussion instruments of this version have been incorporated some string parts in accordance with Mr. Honegger's later expanded score.

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(PROGRAMME CONTINUED)

PART I — THE YOUNG DAVID

SCENE I: *Shepherd*

Introduction

Psalm: "God shall be my shepherd kind" (Contralto)

SCENE II: *Hero — David and Goliath*

Entry of Goliath

March

Song of Victory: "David is great!" (Chorus)

SCENE III: *Prophet — David in the Wilderness*

Psalm: "In the Lord I put my faith" (Tenor)

Psalm: "O, had I wings like a dove" (Soprano)

Song of the Prophets: "Man that is born of woman" (Male Chorus)

Psalm: "Pity me Lord in my distress" (Tenor)

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faring Stranger—Cindy—I Wonder As I Wander—On Top Of
Old Smoky—Shenandoah—Skip To Mah Lou—He's Gone Away
—Drunken Sailor—The Streets Of Laredo—Sometimes I Feel
Like A Motherless Child—Blue Tail Fly.

(PROGRAMME CONTINUED)

SCENE IV: *Warrior—David Triumphs over Saul*

Saul's Camp

Psalm: "God the Lord shall be my light" (Chorus)

Incantation of the Witch of Endor

March of the Philistines

Lament over Saul and Jonathan (Contralto, Soprano and Chorus)

PART II — DAVID THE KING

SCENE I: *The Ark is Set in Jerusalem*

Psalm: "All praise to Him, the Lord of Glory" (Chorus)

Song of the Daughters of Israel (Soprano, Women's Chorus)

The Dance before the Ark

SCENE II: *David and Bathsheba*

Song: "Now my voice in song upsoaring" (Chorus)

Song of the Handmaiden: "O, my love, take my hand" (Contralto)

Psalm: "Pity me, God, in my distress" (Chorus)

Psalm: "Behold in evil I was born" (Chorus)



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SCENE III: *The Revolt of Absalom*

Psalm: "O shall I raise my eyes unto the mountains" (Tenor)

Song: "O, thou forest of grief" (Soprano and Women's Chorus)

March of the Hebrews

Psalm: "Thee will I love, O Lord" (Chorus)

SCENE IV: *Last Days*

Psalm: "In my distress" (Chorus)

The Crowning of Solomon

The Death of David (Soprano and Chorus)

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FOUR PERFORMANCES OF GILBERT AND SULLIVAN SCHEDULED

The American Savoyards Company, direct from 655 performances in New York, will present four evenings of Gilbert and Sullivan's most popular operas at the Playhouse Theatre from Nov. 30th to Dec. 3rd, all at 8:30 p.m.

"THE MIKADO" Wednesday, Nov. 30th
Thursday, Dec. 1st

"H.M.S. PINAFORE" Friday, Dec. 2nd

"PIRATES OF PENZANCE" Saturday, Dec. 3rd

Last summer the Savoyards played a full season of Gilbert and Sullivan repertory in Monmouth, Maine. Interested patrons came from all over the state to see the production. Many of the native residents of Monmouth had never seen a Gilbert and Sullivan production. Before long they were coming each week accompanied by their entire families. Grosses and attendance figures set records for the theatre.

The company is unique, for it is dedicated solely to the works of Gilbert and Sullivan. It follows the English tradition of the D'Oyly Carte Opera company whose members are given careful and intensive training until they become Savoyard specialists, and are expected to remain with the company their lifetime. The Savoyards are the first permanent native company to specialize in the works of Gilbert and Sullivan and to raise the performances to top artistic and dramatic levels.

The company uses the original Gilbert "business" gleaned by extensive research in England. The staging is new and distinctive conceived by Dorothy Raedler, producer, director of the troupe.

Sally and Rue Knapp along with Ronald Bush and Mary Ellen Thompson head the company of twenty-five.

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last year in order to devote his entire time to the professional Robert Shaw Chorale. After organizing the Collegiate Chorale, he ventured into orchestral conducting, and in 1943 was named outstanding American-born conductor-of-the-year by the National Association of American Composers and Conductors. He has appeared as guest maestro of the NBC, ABC and CBS symphonies, with the Boston Symphony Orchestra. He is also resident conductor of the San Diego Symphony.

In 1945, Mr. Shaw enlisted in the United States Navy, organized and trained a chorus at the Sampson, N.Y. Naval Training Station. Following his discharge, he was appointed Choral Director of the famous Berkshire Music Festival at Tanglewood, Mass., a post he held for three years, and the next year was made director of choral activities at the Juilliard School of Music in New York, a post from which he resigned after a four-year tenure. He organized his Robert Shaw Chorale and Concert Orchestra in 1948.

Chorale Alumni

Since its organization in 1948, the Robert Shaw Chorale personnel of thirty voices has naturally shifted with the seasons, but the Chorale records show a long list of Shaw alumni who have gone on to solo

distinction. Margaret Roggero and baritone Calvin Marsh are at the Metropolitan Opera. The New York City Opera claims Patricia Neway who created "The Consul" on Broadway, and Rosemary Kuhlman who sang the Menotti opera "Amahl and the Night Visitors" both on NBC-TV and for the New York City Opera, which also recruited Beatrice Krebs from the Shaw ranks. Three other Shaw alumni have starred in NBC-TV opera: Paul Ukena, Lee Cass, winner of the Naumburg and National Music League awards, and Warren Glajour, who was also a featured player in the Broadway success "Wonderful Town."

Association with Toscanini

Toscanini's retirement put an end to many happy professional associations between Robert Shaw, the Robert Shaw Chorale, and the world's greatest living conductor. With him, they have performed three of Verdi's finest operas: "Aida," "Falstaff" and "The Masked Ball," along with the "Requiem." For the maestro's final concert with the orchestra organized especially for him sixteen seasons previously, they sang Boito's "Prologue to Mefistophele" and the Verdi "Te Deum." On other occasions, they have performed the Beethoven "Missa Solemnis," the Brahms "Gesang Der Parzen," and "Schicksalslied" and Cherubini's "Requiem" for the Maestro.

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